



THE MAGAZINE OF  
RECORD STATISTICS  
AND INFORMATION

ISSUE 86  
SEPTEMBER 1967  
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# record research

LOUIS METCALF at the ALI BABA ✓

LOUIS METCALF – Trumpet

SONNY WHITE – Piano

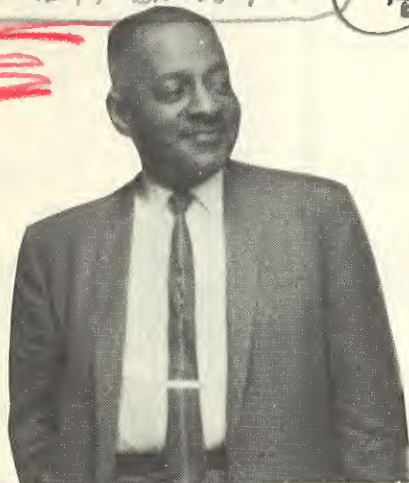
JEROME PATTERSON – Guitar

AL MATTHEWS – Bass

STRUTTIN' SAM – Drums

CRITONA  
(RARE)

GENNETT BOND P.S.



PLAZA  
6137-6263

PICNIC PLAYERS  
p. 10

CREDIT FOR  
A 2PIAZO RECORD

PROB. BROKE IN  
SHIPMENT – ONLY ONE  
ON DOMESTIC VICTOR  
I DIDN'T HAVE.





## REGARDING BLUES RESEARCH:

This publication is a subsidiary of RECORD RESEARCH, edited by ANTHONY ROTANTE and PAUL SHEATSLEY, and is a vehicle for exploring the vast field of contemporary Blues recordings. It has been lauded as the singularly most important document of research of the post-war (1946) Blues. It is published irregularly, averaging 3/4 issues per year. THERE IS NO SUBSCRIPTION SYSTEM TO BLUES RESEARCH. EACH ISSUE COSTS THIRTY CENTS (U.S.A.), THIRTY FIVE CENTS (FOREIGN). Also available from DEREK COLLIER, THE CREST, SAWBRIDGEWORTH, HERTS, ENGLAND 2/6d each.

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## THE "PERFECT" MAGAZINE (our issue RR 51/52)

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Introduction by Perry Arnagiac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copy-righter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR (\$1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

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covering labels issued prior to 1930. A must for the discerning Record Collector, a horizon of information, Rare and out-of-print. ( \$1.00 )

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\*\* THEIR FIRST ISSUE \*\*

Late lamented erudite magazine. Volume 1, No. 1 (November 1958) Almost an unobtainable collector's item today. (75 CENTS)

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FEBRUARY/MARCH 1959 - No. 15  
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JUNE/JULY 1959 - No. 17  
fea. Mahalia Jackson; Buell Kazee Biog and Discog by John Edwards; History of Vintage folk music, etc. (50 CENTS)

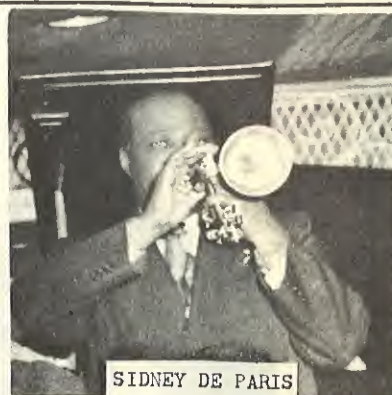
AUGUST/SEPTEMBER 1959 - No. 18  
fea. Uncle Dave Macon Discog and Biog. by Joe Nicholas; Textile folk record research by Archie Green etc/ etc. (50 CENTS)

JANUARY 1960 - No. 19

fea. fine blues article, "Midnight Special" by Mack McCormick; Discog on Columbia Rural drama records by John Edwards, etc. (50 CENTS)

JUNE/JULY 1960 - No. 20

fea. Hobo documentary folk research by Peter Tamony; Labor History in fact and song; Spiritual singing in South Carolina Sea Isle (Moving Star Hall etc. by Guy Carawan etc. etc.) (50 CENTS)



SIDNEY DE PARIS

## WHEN THE ROLL IS CALLED UP YONDER

It has been a rough, tough 1966 - 1967 on the great jazz veterans as their number has been called up yonder with greater frequency.

On page 8 there is an announcement of a tribute - benefit for the ill trumpeter, SIDNEY DE PARIS and pianist, HANK DUNCAN. Well, Sidney will never know of its results - as your editor has received the sad news that this great exponent of jazz hot has had his number called.

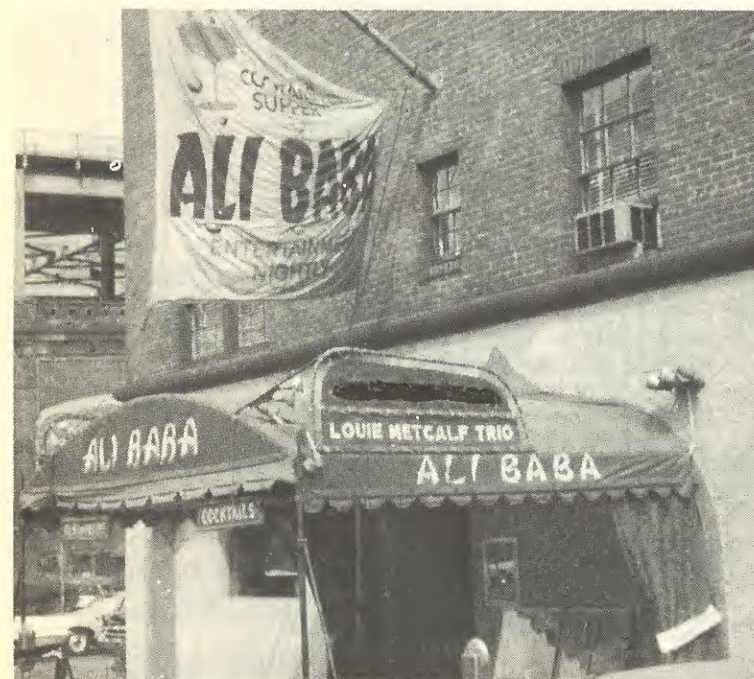
This comes on the heels of the notice of the passing of cornetist, REX STEWART just a week before - and in the preceding months: cornetist, MUGGSY SPANIER; trumpeter, RED ALLEN; clarinetists, EDMOND HALL and BUSTER BAILEY; pianists, PETE JOHNSON and HERMAN CHITTISON.

These were all proven artists who gave their "all and everything" to their profession. Thank goodness, they have left us with a legacy of phonograph recordings which in their manner will perpetuate their artistry forever and a day.

This passing parade really gets one to thinking.

-Len Kunstadt

# LOUIS METCALF



## LOUIS METCALF AT THE ALIBABA

(What was an original 2 week booking is now in its fourth year!!)

LOUIS METCALF, one of the great and few remaining jazz trumpet virtuosos of the Golden Age - who has played every period in the history of jazz trumpet from the 'hot' ragtime of the late teens right through the 'cool' modernism of the mid 60s has been engaged with his smart combo for the last 4 years at the very fashionable East-side Sutton Place nightery, Club Alibaba here in New York City.

Maestro Metcalf charms the patrons with his wizardry on trumpet, bongos and vocal all combined with an efficacy of rapport and solid showmanship.

Louis, a minister's only son, was born in the Webster Grove community of St. Louis, Missouri. His first musical inspiration was his father's church. His first instrument was drums followed by the cornet. His earliest gigs were with Charlie Creath in St. Louis. At age 17 he hit Broadway in New York City to become a jazzier with the Julian Arthur combo that toured with Jimmy Cooper's famous Black and White revue. Then, followed jazz jobs at New York's Rhythm Club with Willie The Lion Smith (a great inspiration for Louie), and a tour with pantomimist, Johnny Hudgins. The parade of bands began in earnest for Louie with his participation in the orchestras of Charlie Johnson, Tim Brymn, Sam Wooding, Duke Ellington, Jelly Roll Morton, Luis Russell, King Oliver, Allie Ross, Vernon Andrade, Fletcher Henderson, Dave Peyton, Zutty Singleton, his own Canadian International Band - following into the 1950's with his own combos at New York jazz nighteries including Lou Terrasi's, Metropole, Embers, Manor, and today at the Club Alibaba.

Recording-wise, his output has been large. Beginning with initial recordings with Andy Preer's Cotton Club Syncopators in 1925 (there may have been some earlier waxings) he has recorded with Harry Cooper, Duke Ellington, Luis Russell, Jelly Roll Morton, James P. Johnson and King Oliver, etc. As publisher's Joe Davis house recording artist he accompanied countless blues singers and was a member of many pickup recording bands. His greatest satisfaction during this period was his Cotton Club (NYC) engagement and recording with Duke Ellington with Bubba Miley and Arthur Whetsel in the trumpet section. In the mid 50s Metcalf and all star aggregations made recordings which were issued on 78, 45 and tape (see discography at the completion of this report). His latest recording session produced an LP for the blossoming Spivey label which featured his trumpet and Alibaba combo of Sonny White, piano; Jerome Patterson, guitar; Struttin' Sam, drums - and Al Matthews, bass - who was added to the session for this occasion.

Louis Metcalf is an articulate individual in the selection of his varied program repertoire which can include the raw, wild gutbucket projection of his trumpeter into 'Aunt Hagar Blues' right through the prism into an almost boppish 'Cherokee' which has the shadow of Clifford Brown in its register, and in a complete change of musical personality he'll become poetic and dream-like, and spread it thick in 'Moonlight In Vermont' and 'Yesterdays.' One of his most delightful escapades during his performances at the Alibaba is his promenading the length and width of the club 'serenading' each patron with crisp melody from his cupped whispering trumpet. He really gives you an earful. That's the story of Louis Metcalf.

(Note: For a thorough Metcalf biography see R.R. 46)

SONNY WHITE, the impeccable 88 man with the Metcalf combo, and one of the truly great jazz pianists, has been a valuable asset toward the success of the organization. Sonny's biography is well known having been documented in many of the current histories. In a brief recapitulation Sonny White was born Nov. 11, 1917 in the Canal Zone, Panama. He began his musical adventures on piano at age 8 with classical training and theory. His earliest inspirations were Teddy Wilson and Fats Waller which explains his flawless glissando and stride piano execution. Another inspiration for Sonny was the musician's musician, Benny Carter. His first baptism under fire as a pro, and he was a shade over 14, was a road tour with trumpeter, Charlie Shavers. From then on he has either played or recorded with Mezz Mezzrow, Jesse Stone (his first recording), Benny Carter, Sidney Bechet, Willie Bryant, Billie Holiday and Wilbur DeParis etc. His advice for up-and-coming pianists is to "stick with it, practice and just don't give up."

JEROME PATTERSON, is Metcalf's very versatile combination lead and rhythm guitarist. He was born in Washington, D.C., November 13, 1935. He is basically self-taught with Les Paul and Johnny Smith being his initial inspiration. Patterson's first professional job was ca. 1955 with R&B tenor sax, Little Walking Willie. His early road adventures took him with revues that starred Roy Hamilton, LaVerne Baker, Buddy and Ella Johnson. He was a member of the very popular R&B vocal group, The Spaniels, and he gigged with Screamin' Jay Hawkins. In the jazz field he has jobbed with Slide Hampton. Four years ago he began his Alibaba musical adventures with Louis Metcalf.

Recordingwise he has been in and out of the studios having recorded with Screamin' Jay Hawkins, the Spaniels, Louis Metcalf, under his own banner, and with many R&B pickup groups.

He likes classical and jazz guitar and he "believes that the key to success is flexibility."

STRUTTIN' SAM, a showman with an infectious gravel voiced delivery when he vocalizes, has been the good drummer for the last 3 years with Metcalf. He was born in New York City in 1907. At age 10 he began musically with the trombone, then percussion became his interest with the bass drum, traps, and

## RECORD RESEARCH

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finally the rudiments of the entire drum set following in quick succession. His earliest musical training was in the school band. In 1925 Struttin' Sam's other vocation took effect, that as a song and dance man - his specialty of course "the strut". With his descriptive top hat, cane and monocle he played the night clubs up and down the East Coast. About 1936 Sam returned to drumming, performing with many groups. Recording-wise, Struttin' Sam can be heard to best advantage as a drummer and vocalist with the Metcalf combo for the Spivey line. Sam recommends this formula for good drumming, "Learn time which is the foundation of a drummer and don't get away from your 'beat' foot."

AL MATTHEWS - Although this fine bass player is not a 'regular' at The Alibaba he has been an important supplementary musician for Louis Metcalf in the bass department. Biographical-ly, Al Matthews was born in New York City, Oct. 12, 1919. At age 9 he began his earliest formal musical training on violin. During his high school days he switched to bass. His first inspirations were Junior Blanton and Oscar Pettiford. His first pro job was with Pete Brown in 1941 and his initial recordings for Savoy were with Brown. Engagements followed with abundance as he performed with Al Casey, Billie Holiday, Maxine Sullivan, Billy Eckstine, Lawrence Lucie and many others. One of his fondest memories was his participation in the all star groups for Norman Granz' Jazz At The Philharmonic when Al Casey won the Esquire Magazine jazz award. For the last 6 years Matthews has played on and off with Metcalf and has proven his own advice that he is "strictly a foundation man and enjoys inspiring soloists giving them his all."

- Len Kunstadt

PROVISIONAL DISCOGRAPHY (from 1955)

compiled by Len Kunstadt with assistance from Anthony Rotante, Paul Sheatsley and Louis Metcalf

LOUIS METCALF ALL STARS: (both 78 and 45 rpms)

L. M. Tp; Eddie Barefield, cl; Boe McCain, ts; Ken Kersey, p; Lord Westbrooke, gu; Lemont (Benny) Moten, b; Cozy Cole, dms; Nick Mayo, vo. (5022 listing from Paul Sheatsley) 1955

- F8-0B-4143-10 Franwil F. 5022 I'm Through With Love (vo. NM)
- F8-0B-4146-1 Franwil F. 5022 Rock Your Blues Away (vo. NM)
- Franwil F. 5023 Sugar Coated Love (vo. NM)
- Franwil F. 5023 I've Got No Strings on You (vo. NM)
- Franwil F. 5024 ? ?
- Franwil F. 5025 I Knew Twas You (vo. NM)
- Franwil F. 5025 Tired (vo. NM and Quartet)

LM, Dick Vance, tp; Boe McCain, ts; Ernie Mauro, as; Garvin Bushell, bar sax; Ken Kersey, p; Lord Westbrooke, gu; Lemont (Benny) Moten, b; Cozy Cole, dms; Eddie Barefield, arr. (5026 listing 45 rpm - from Len Kunstadt)

- FO-7W-0324-1 Franwil F 5026 Frenchman's Boogie (LM) (vo. LM & Quartet)
- FO-7W-0365-1 Franwil F 5026 Under the Harlem Moon (Francis-Zeppe) (vo. Nick Mayo)
- (note: 78 rpm listing had FO-7B-0324-1 and FO-7B-0365-1, resp., Note: Franwil Records were located in New Haven, Conn. Advertisement appeared in Billboard July 23, 1955. Does any one have any EP releases of LM on this label??

JAZZ IN THE SPIRIT OF ST. LOUIS (7 1/2 IPS Stereophonic tape) Louis Metcalf, tp; Gene Sedic or Prince Robinson, cl; Count Hastings, ts; Buck Jones or Ahmed Abdul Malik, b; Freddie Washington, p; Willie Wade, dms. NYC, ca. Sept. 1958

Oh Oh Oh ) Craft CS503  
Basin Street Blues )

Frenchman's Boogie ) Craft CS503  
St. James Infirmary )  
Clarinet Marmalade )

Note: Craft recording company was located at 1650 Broadway in New York City.

LOUIE METCALF ORCH (45 rpm)  
Louis Metcalf, tp; Prince Robinson, cl; Count Hastings, ts; Freddie Washington, p; Buck Jones, b; Willie Wade, dms.

Come After Breakfast (LM) Stere-o-Craft SS 104  
Basin Street Blues (Spencer Williams) Stere-o-Craft SS 104

LOUIS METCALF QUARTET (45 rpm)  
LM, tp & vo; Clarence Johnson, p; Al Matthews, b; Lucky Fowler, g; Herbie Cowans, dm New York City, June 1962

The Freeze Twist (A) (LM) Stardust 109 )  
The Freeze Twist (B) (LM) Stardust 110 )

Note: Star Dust is a Harrison Smith label

BOSSA NOVA (LP) (Tracks 2, 3, 4 & 5 on side A)  
Louis Metcalf, tp; Hank Jones, p; Al Hall, b; Osie Johnson, dms  
New York City ca. 1963/4

- I Don't Want To Set The World On Fire ) Grand Prix (Pickwick)
- Let A Smile Be Your Umbrella ) KS-400-A (AKS215-A)
- Wedding Bells Are Breaking Up That )
- Old Gang of Mine )
- Ilef+My Sugar Standing In the Rain )

Note: GRAND PRIX belongs to the International Award Series, K. M. Corp. of Freeport, Long Island, New York.

LOUIS METCALF AT THE ALIBABA  
Louis Metcalf, tp, Bongos, vo; Sonny White, p; Jerome Patterson, gu; Al Matthews, b; Struttin' Sam (Nelson T. Cannon), dms & vo; Victoria Spivey, vo.  
New York City June 6, 1966

- Little Charlie ) Spivey LP 1007
- Jay Jay )
- Nagasaki (vo. SS) )
- Moonlight In Vermont )
- Four Sons )
- Junior's Dance )
- I've Got the Peace Brother Blues (vo. LM) )
- Savannah Is Something Else )
- Who Care? Nobody!! (vo. VS & LM) )
- Patrick's Mood )

LM, Dick Vance, tp; Boe McCain, ts; Ernie Mauro, as; Garvin Bushell, bar sax; Ken Kersey, p; Lord Westbrooke, gu; Lemont (Benny) Moten, b; Cozy Cole, dms; Eddie Barefield, arr. (5026 listing 45 rpm - from Len Kunstadt)

- FO-7W-0324-1 Franwil F 5026 Frenchman's Boogie (LM) (vo. LM & Quartet)
- FO-7W-0365-1 Franwil F 5026 Under the Harlem Moon (Francis-Zeppe) (vo. Nick Mayo)
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JAZZ IN THE SPIRIT OF ST. LOUIS (7 1/2 IPS Stereophonic tape) Louis Metcalf, tp; Gene Sedic or Prince Robinson, cl; Count Hastings, ts; Buck Jones or Ahmed Abdul Malik, b; Freddie Washington, p; Willie Wade, dms. NYC, ca. Sept. 1958

Oh Oh Oh ) Craft CS503  
Basin Street Blues )

LP-1007

**SPIVEY**

LP-1007

LOUIS METCALF at the ALI BABA

- LITTLE CHARLIE
- JAY JAY
- NAGASAKI
- MOONLIGHT IN VERMONT
- FOUR SONS
- JUNIOR'S DANCE
- I'VE GOT THE PEACE BROTHER BLUES
- SAVANNAH IS SOMETHING ELSE
- WHO CARES? NOBODY !!
- PATRICK'S MOOD


LOUIS METCALF – Trumpet

SONNY WHITE – Piano

JEROME PATTERSON – Guitar

AL MATTHEWS – Bass

STRUTTIN' SAM – Drums



EDISONIA  
by Ray Wile

THE EDISON SAMPLE ADVERTISING RECORDS - PART ONE

In 1925 the Edison Company began a short-lived series of records designed to give capsule summaries of each month's releases. The series continued for thirteen months and was discontinued at the end of 1926. The records when found are all 12" and play at 80 rpm. At that speed it was only possible to give a short excerpt from each record.

In the following listing I will give full information on the first record and will abbreviate on the later listings.

- Sample Record #1  
Mx 10089  
Side R  
1. Big butter and egg man. Phil Baker & his accordian (from mx 10571 issue 51634)  
2. Croon a little lullaby. Radio Franks (Wright & Bessinger) (mx 10648; 51640)  
3. St. Louis Blues. Ferreira & Paulini, Hawaiian guitars (mx 10561; 51616)  
4. In a Persian market-Intermezzo. Am. Concert Orc. (mx 10563; 80863)  
5. Silent night. Frederick Kinsley on the Midmer-Losh Org. (mx 10474; 80854)  
Takes A & B (11/28-30/25 for Mr. Whiting, Room 219 Office Bldg.) Recorded by Werner, Hayes and Burt

Mx 10090  
Side L  
6. Freshie Golden Gate Orc. (mx 10637; 51633)  
7. I'm tired of everything but you. Florida Four (mx 10593; 51630)  
8. Carolina sweetheart-walts. Jack Stillman's Orc. (mx 10663; 51638)  
9. I'm knee deep in daisies. Fry's Million Dollar Pier Orc. (mx 10651; 51642)  
10. National game march. N.Y. Military Band (mx 10607; 51631)  
Takes A & B (11/30/25) Rest of data is the same.

Sample Record #2  
Mx 10091  
Side R  
1. Show me the way to go home. Jones and Hare (Happiness Boys) (mx 10699; 51660)  
2. Let's wander away. Joe. Knecht's Waldorf-Astoria Orc. (mx 10699; 51654)  
3. Sweet blue bird. Herbert Soman's Salon Orc. (mx 10599; 80856)  
4. Minuet in G. Frederick Kinsley on the Midmer-Losh Org. (mx 10462; 80857)  
5. Letter edged in black. Vernon Dalhart & Co. (mx 10668; 51649)  
Takes A & B (12/15/25) Rest of data same as 10089.

Mx 10092  
Side L  
6. How can you look so good. Phil Baker's Bad Boys (mx 10652; 51645)  
7. Clap hands! Here comes Charley! Golden Gate Orc. (mx 10692; 51661)  
8. Close your eyes. Jack Stillman's Orc. (mx 10697; 51699)  
9. Roll em' girl! - FT Florida Four (Hall, vcl.) (mx 10672; 51650)  
10. Just a little thing called rhythm. Ernie Golden & his Hotel McAlpin Orc. (mx 10687; 51693)  
Takes A & B (12/15/25) Rest of data same as 10089.

Sample Record #3  
Mx 10093  
Side R  
1. That certain party. Singing Four (mx 10685; 51657)  
2. Down by the winegar walks-walts. Dava Kaplan's Nov. Orc. (mx 10739; 51671)  
3. Old Mac Donald had a farm. Sam Patterson's Trio (mx 10594; 51644)  
4. Dark Hawaiian eyes. Walkild Hawaiian Orc. (mx 10625; 51636)  
5. Franchin' dancin' jodelin' man. Al Bernard & Frank Kamplain (mx 10711; 51668)  
Takes A & B (11/15/26); Made over F, G (2/3/26). Rest of data same as 10089.

Mx 10094  
Side L  
6. Song of the vagabonds. Ernie Golden & the Hotel McAlpin Orc. (mx 10715; 51672)  
7. Smile a little bit. Tennessee Happy Boys (mx 10716; 51664)  
8. I'll take you home again Kathleen. Kaplan's Melodists (mx 10726; 51666)  
9. A cup of coffee, a sandwich and you M. Special and his Hotel Carlton Terrace Orc. (mx 10727; 51673)  
10. Bamboole. Dava Kaplan's Novelty Orc. (mx 10740; 51671)  
Takes A & B (1/15/26 for K.P. Whiting, Dept. W Office Bldg., Orange by Werner, Burt & Hayes); Made over

Sample Record #4  
Mx 10098  
Side R  
1. Dinah- vocal novelty. Frolickers (Mx 10813; 51694)  
2. Too many parties and too many pals. Metropolitan Entertainers (Mx 10774; 51681)  
3. When you and I were young Maggie. Edna White, trumpet solo (mx 10675; 80862)  
4. Just a cottage small. Ernest Davis, tenor (mx 10675; 80863)  
5. My wonderful dream. Homer Rodheaver, bar. (Mx 10751; 51682)  
Takes A & B (2/18/26) Rest of data same as 10089 with the exception that Mr. Whiting is also listed as one of the recorders.
- Mx 10099  
Side L  
6. I wish't I was in Peoria. Billy Jones and Ernest Hare (Happiness Boys) (Mx 10756; 51677)  
7. Don't wake me up. Irving Aaronson's Crusaders (Mx 10782; 51685)  
8. Always - waltz. Kaplan's Melodists (Mx 10823; 51689)  
9. That's her, that's her - What did I tell ya. M. Speciale & his Hotel Carlton Terrace Orc. (Mx 10784; 51687)  
10. As long as we're in love. M. Speciale & his Hotel Carlton Terrace Orc. (Mx 10784; 51688)  
Takes A & B (2/17/26) Rec. by Werner, Hayes, Burt & Whiting. Made over F, G (3/1/26) Werner, Burt and Hayes.

Mx 10101  
Side L  
6. Oh, how I've waited for you. Tennessee Happy Boys. (Mx 10795; 51697)  
7. Tentin down in Tennessee. Mike Speciale & his Orc. (Mx 10851; 51706)  
8. Feel and toe polka. Henry Ford's Old Time Dance Orc. (Mx 10775; 51699)  
9. Thanks for the buggy ride. Earl Oliver's Jazz Babies (Mx 10828; 51698)  
10. Wimin' sah! Billy Jones and Ernest Hare (Mx 10839 mx 10865)  
Takes A & B (3/15/26) Rest of data same as 10089.

Mx 10102  
Side R  
1. After I say I'm sorry. Frank Braidwood, the whispering cowboy (Mx 10912; 51727)  
2. Waters of Perikomen. Walkiki Hawaiian Orc. (Mx 10880; 51719)  
3. That's what God made mothers for. Charles Harrison, ten. (Mx 10863; 80869)  
4. Alabamy cradle song. Sibyl Fagan Ensemble (Mx 10885; 80868)  
5. The freight wreck at Altona. Vernon Dalhart & Co. (Mx 10903; 51718)  
Takes A, B, C (4/15/26). Rest same as 10089.

Mx 10103  
Side L  
6. After I say I'm sorry. Golden Gate Orc. (Mx 10895; 51725)  
7. Everything's gonna be all right. Billy Wynne's Orc. (Mx 10877; 51715)  
8. Carry me back to old Virginny. Kaplan's Melodists (Mx 10804; 51711)  
9. Horses. Earl Oliver's Jazz Babies (Mx 10892; 51724)  
10. Tamiami trail. Dave Kaplan's Orc. (Mx 10876; 51713)  
Takes A & B (4/15/26) Rest same as 10089.

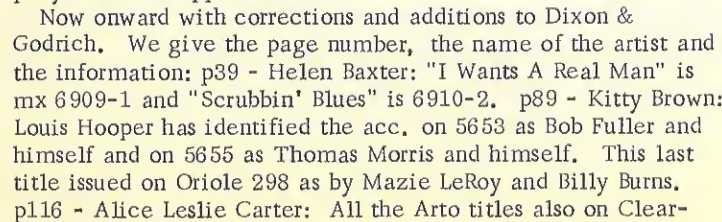
Mx 10105  
Side R  
1. It don't do nothing but rain. Billy Jones & Ernie Hare. (Mx 10925; 51741)  
2. Let's talk about my sweetie. Frank Braidwood, cowboy baritone (Mx 10919; 51743)  
3. I love you truly. Elizabeth Spencer & male voices (Mx 10935; 80870)  
4. In the middle of the night. Radio Franks (Bessinger & White) (Mx 10887; 51739)  
5. If I knew I'd find you. Charles Harrison, ten. (Mx 10936; 51748)  
Takes A & B (5/14-15/26) Rest same as 10089.

Mx 10104  
Side L  
6. That certain feeling. Tennessee Happy Boys (Mx 10933; 51736)  
7. What's good is "Good Morning" B.A. Rolfe & his Palais D'Or Orc. (Mx 10949; 51750)  
8. Valencia. Jack Stillman's Orc. (Mx 10934; 51738)  
9. Chick, chick, chick, chick, chicken. Earl Oliver's Jazz Babies (Mx 10937; 51745)  
10. Roses. Jack Stillman's Orc. (Mx 10923; 51734)  
Takes A & B (5/14/25) Rest same as 10089.

Mx 10106  
Side R  
1. Talking to the moon. The Frolickers, male voices (Mx 10994; 51767)  
2. Somebody's lonely are you. Frank Braidwood, cowboy baritone (Mx 10995; 51766)  
3. Hello alibab! how are you. The Aristocrats (Mx 10985; 51759)  
4. I wish you were jealous of me. Arthur Hall & John Ryan (Mx 10101; 51765)  
5. Har beaus are only rainbows. Markel's Orc. (Mx 10992; 51764)  
Takes A, B, C (6/10/26) Rec. by Werner, Hayes and Burt. NO DESTINATION.

Mx 10107  
Side L  
6. Blue bonnet- you make me feel blue. B. A. Rolfe & his Palais D'Or Orc. (Mx 10984; 51761)  
7. Poor papa. Markel's Orc. (Mx 10951; 51752)  
8. At peace with the world. Jack Stillman's Orc. (Mx 10968; 51756)  
9. Bye bye bloomie. B.A. Rolfe & his Palais D'Or Orc. (Mx 10983; 51757)  
10. The blue room. Mike Speciale & his Orc. (Mx 10956; 51751)  
Takes A & B (6/10/26) See note to 10106.





Sweet Temptation Man, p276 - Rosa Henderson: 105013 & 105014 - Tom Morris (cnt) & Louis Hooper (p) (identified by Hooper), p278 - 31677 on Perfect & Pathe, 31678 on Ajax 17069 (alternate takes). 31795, Rex Stewart (cnt), Jake Frazier (tb) & Louis Hooper (p) (per Hooper). Vocalion, April 1925: Get It Fixed & 12th Street Blues, Rex Stewart (cnt), Elmer Snowden (bj) and Louis Hooper (p). Low Down Daddy, Bob Fuller (cl) & Louis Hooper (p). Poplar Bluff Blues, Charlie Green (tb) & Louis Hooper (p). Vo 15215, Fuller, Hooper & Snowden. Vo 1021, Prob. Rex Stewart (cnt), Bob Fuller (cl) & prob. Cliff Jackson (p). All the preceding Vocalions identified by Louis Hooper after listening to the sides. p284 - Edna Hicks: Ajax 17006 - Joe Smith is the cornet on "Just Thinkin' (A Blues)." p287 - Billy Higgins: Ajax 17080 should also be listed here if Ajax 17083 is (See p455). We will list data when we get to page 455. Aj 17125: 31820 - Jake Frazier (tb), Louis Hooper (p), Elmer Snowden (bj), Joe Davis (effects); 31823 - Bob Fuller (cl) & Louis Hooper (p). 31823 is by Billy Higgins & Alberta Perkins. Alberta is Bob Fuller's wife. Hence the derivation of the pseudonym for Fuller on many labels: Slim Perkins. Personnels from Louis Hooper after hearing the sides. We will continue with additions and corrections to Dixon & Godrich in our next column.

Please check back in our columns in issues #81 & #83 for the listings of missing Grey Gull and Grey Gull family records. Completing the Grey Gull numerical listings will take the utmost cooperation of all who may have any stray information on some of these elusive issues! There are so many gaps! Send data, comments or to us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine.

90-When A Blonde Makes Up Her Mind(To Do You Good)-Lou Gold's Orch.	-9/18/25
91-I Left Her On The Shores Of Minnetonka -Lou Gold's Orch.	-9/18/25
92-Sweet Man	-9/16/25
93-California Ramblers	-9/18/25
94-House Orchestra	-9/18/25

see how the line way to go home

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**CORRESPONDENCE**  
**FILLING**  
**IN**  
**DISCOGRAPHICALLY**

**A TRIBUTE TO HANK DUNCAN & SIDNEY DE PARIS**

Announcement from the DUKE ELLINGTON JAZZ SOCIETY, Box 31, Church Street Station, New York, N. Y. 10008

BENEFIT FOR: HANK DUNCAN and SIDNEY DE PARIS at the VILLAGE GATE, Bleecker and Thompson Streets, New York City, SUNDAY, OCTOBER 8, 1967 - 7 PM to Midnight - Donation: \$3.00

The society will have tickets available for distribution to our members and friends for the worthwhile Benefit for the two wonderful musicians mentioned above. They are both very ill and financial assistance will help them so very much at this time.

Please make checks payable to: DUNCAN-DE PARIS BENEFIT -- and send it to the Society's address above, enclosing a self-addressed self-stamped envelope.

Our corresponding secretary, Helen Ennico, has volunteered to take care of the entire mailing of this ticket-sale for DEJS, so you may also send your requests to her home address, 99-19 - 66th Road, Forest Hills, N. Y. 11374, for direct contact (or phone TW-7-8185).

Louis Metcalf (at The Ali-Baba) is a very dear and close friend of both Hank and Sidney, and he has visited them several times recently, and seeing their state of health, etc. has taken upon himself to start this Benefit, along with the approval of Local 802, and it is DEJS's desire to contribute their efforts to this worthy cause.

Some of their friends who will be there to perform that night will be:-

Willie "The Lion" Smith; Buck Clayton; Charlie Shavers; Victoria Spivey; Joe Thomas; Roy Eldridge; Sonny Greer; Louie Metcalf; Yank Lawson; Bob Wilber; Pee Wee Russell; Tony Parenti; Sol Yaged; Ray Nance; Billy Taylor; Wilbur De Paris; Jimmy Rushing; Marion McPartland; Jimmy McPartland; J. C. Higginbotham; Zutty Singleton -- and many, many more!!

We all remember the wonderful Tribute to Henry "Red" Allen at the Riverboat last June, and we are hoping to contribute our best efforts for Hank and Sidney, at The Village Gate.

Please come! If you can't come - please buy tickets anyway - along with your friends, to help make this a big success. We want Hank and Sidney to know, while they are still alive, that people still love and remember them for the wonderful sounds they contributed to the world of Jazz these past 30 or more years. They need help. Let's help them now. Let's make them happy and show them now that we still care!

The Village Gate is cooperating, and they have assured us that the prices for food, liquor, etc. will be right. Drinks will be \$1.00 and Bottle Beer 75¢. Please come. It will be a great night to remember.

BERNIE SCHULTZ, GEORGE OSBORN, etc. - An adventure into the obscure Gennett Twin-City regional scene recordings.

Investigations of Gennett researcher, Henry Henriksen of Minneapolis, Minnesota.

Your Record Research Magazine has a wealth of interesting data, historical as well as contemporary information. Hilding Bergquist and I look it over well each issue. I note in your No. 80 issue of Nov. 1966 in the Auction Section #2551 your remarks on the Bernie Schultz item. I agree with your praise on Bernie Schultz as I had 3 sides of this group, namely the Gennett #6216 - "Sweet Violets" and "Sweetheart of Sigma Chi" - also Gennett #6235 - "Show me That Kind of Girl" with the doubling of Lyst Reynold's Logola Orchestra's "(What Do We Do) On A Dw-Dew-Dew Day." Discographically speaking, the Gennett 6235 was also issued on Challenge 359-B (Sears-Roebuck & Co.) under the pseudonym of "Ray Taylor and His Singing Orchestra and on Reverse "What Do We Do, etc." by Logola Inn Orchestra. This is the only side I possess now of Bernie Schultz. I remember this band traveling through St. Paul and Minneapolis during the middle 1920's (1927, I'm sure) and I believe they recorded their few sides in St. Paul's Lowry Hotel when the Mobile Unit was there



LUCKY MILLINDER  
and the  
MILLS BLUE RHYTHM BAND

MILLS ARTISTS, Inc.  
799 Seventh Ave., N.Y.C.

LUCKY MILLINDER AND THE MILLS BLUES RHYTHM  
BAND Personnel?? of photo

Investigation from staffer, John Steiner, Chicago, Ill.

Gentlemen:

The identification accompanying this publicity photo of the BLUE RHYTHM Band is:

Lucky Millinder  
O'Neill Spencer  
Chuck Richards  
Wilbur DeParis  
Billy Kyle  
Tab Smith  
Wardell Jones

Fernando Arbelo (sic)  
John Kirby  
Shelton Hemphill  
Henry Allen, Jr.  
Crawford Wethington  
Gene Milkell  
Joseph Garland  
Danny Barker

recording Geo. Osborn & His Orchestra's "Brainstorm" and "Love's Melody" on Gennett 6215 (one number before Schultz' #6216). Osborn also recorded "Hymn To The Sun" - "By The Waters of The Minnetonka" on Gennett #6182. Of all the Twin City collectors I was the only one that possessed a Bernie Schultz. That is why I was startled to note your observation of this rare sleeper. It sold about as poorly as Hoagy Carmichael's "Star Dust" (Gennett #6311). I want to mention before I forget that Bernie Schultz and Orchestra made 2 more sides on Gennett #6234, titled "Hold Everything" and "Somebody and Me." This makes 5 sides or titles they waxed for Gennett. I did not know who Bernie Schultz was, so I cannot provide any personnel.

As to the George Osborn personnel on Gennett, they were: Phil Burdick, Phil Bibbs, tp; Jack Fleissner, George Rice, Jack Moroni, saxes; Bill Burdick, cl; Hal Runyon, tb; Emery Granger, violin; Rollie Altmeyer, pno; Don Guthrie, xylophone; Larry Arndt, gtr; Eli Barnett, dms and Osborn, leader.

I remember the Mobile Unit of Gennett recorded here Walt Anderson and others including Les Backer, vocalist. Herschel Gold Seal also had a tie-up with Bernstein who made about 21 records on that label. I have a complete numerical of Herschel Gold Seal Label.

As to other Gennett Sleepers, I can't name them all in this letter, but there are scores of Black Label items of unusual merit never listed in any auction that I've seen including Negro and White, Stomps and Blues, Spirituals etc. from regional sections of U. S. A.

Records such as Al Trent & His Orchestra - Gennett #7161: St. James Infirmary/After You're Gone; King Mutt & His Tennessee Thumpers - # Gennet 6796; Nuthouse Stomp/Maxwell Street Stomp; Johnny Burris & His Orchestra - Gennett #6850: So Comfy/I'll Never Forget; Dick Coy & His Racketeers - Gennett #7175: Eleven-Thirty Saturday Night/Barnacle Bill the Sailor, and The New Yorkers, Tin Pan Paraders, Clesi's

Obviously the names are not in order of position on the photo. But more than that, I think that there must be several errors.

I considered the photo possibly timely because of the passing of several of the men within the past year or two. Ed, note (LK): Yes, that's Buster Bailey (3rd from left in sax section) and that's Sidney de Paris (center) next to Red Allen in trumpet section and that's got to be Edgar Hayes on piano. Looks like Wilbur De Paris and Jimmy Archey? on trombones (left and right, resp.). Is that Danny Barker on guitar? Help needed.

Areolians, and many other excellent jazz works, hard to come by at this late date.

The Gennett #6249 - State Street Ramblers - "There'll Come A Day", also is on Challenge #806B - (a Sears Roebuck issue) under the name of The Silver Slipper Orchestra (previously documented in other research papers).

I possess many items of interest on Gennett that I hope to send to your Record Research. (Ed. Please do!)

During 1948-'49-'50 I helped Orin Blackstone with much Midwest material before the discontinuance of his Jazz Directory venture and Playback Magazine.

BILLY MURRAY'S LAST RECORD

Information from researcher, Walt Mitchell, Oriskany, New York

Re: #2424 (Auction RR 85) this apparently was not Billy Murray's last record. In a recent letter to me, Jim Walsh related that Murray's last solo singing record was Bluebird 11134, "When I See All the Loving They Waste on Babies"/ He Took Her For a Sleigh Ride in the Good Old Summertime," issued in the summer of 1941. His last professional recording of any kind was a comedy dialog record he did with his old friend Monroe Silver. This was called "Casey and Cohen in the Army" Parts one and two and was issued on Beacon #2001. It came out early in 1942 and a reference is made on the disc to Pearl Harbor. Just thought you'd be interested.

WHERE ARE SPIKE JONES' ALUMNI, DEL PORTER and RED INGLE?

Query from Walter Mitchell, Oriskany, New York

Can anyone tell me whatever became of Del Porter, who sang for Spike Jones' earliest recordings. After 1945, Porter's name and voice disappear from the records. Also I would like to have information on another Jones alumnus, Red Ingle. (age, place of residence, history, etc.)

FILLING IN DISCOGRAPHICALLY

EDDIE CANTOR - Additions to the Cantor Recording Legacy

Information from researcher, Chris Clay, Elmhurst, New York

John McAndrew's fine articles in issues 64 and 65 leave out many important Eddie Cantor discs. First, Eddie made several other notable Emerson records including the following: NOAH'S WIFE/ARGENTINES, PORTUGUESE, AND GREEKS (10200), ALL THE BOYS LOVE MARY/COME ON AND PLAY WIZ ME MY SWEET BABEE (10119), SNOOPS THE LAWYER/THE OLDER THEY GET 'EM (10212), DIXIE MADE US JAZZ BAND MAD/WHEN I SEE ALL THE LOVIN' THEY WASTE ON BABIES (10263), WHEN THEY'RE OLD ENOUGH TO KNOW BETTER (1094) AND GIVE ME THE SULTAN'S HAREM/WHEN IT COMES TO LOVING THE GIRLS (10105). Also a rather interesting sidenote is that Eddie's 1919 Emerson of YOU'D BE SURPRISED (10102) was the only Eddie Cantor record to sell a million copies.

Two early Cantor Columbias were JOE IS HERE/HOW YA GONNA KEEP YOUR MIND ON DANCING? (3784) and EDDIE (STEADY)/OH GEE! OH GOSH! OH GOLLY, I'M IN LOVE! (3934). One hearing EDDIE (STEADY) today might consider typical of the young Eddie Cantor, but it stands out among his recordings of this period. When Eddie made a visit to Europe during the Twenties, his arrival usually saw small bands strike up a chorus of EDDIE (STEADY), indicating that the song had been well received overseas.

Contrary to the statement in Mr. McAndrew's article, Eddie Cantor DID record one song from KID BOOTS. The song was IF YOU DO WHAT YOU DO (Col. 56-D), a poor comedy number. The value of the recording is that it bridges the Cantor recording gap which had appeared to extend from about 1922 to 1928.

Shortly after the Crash, Eddie cut a record for Victor (22189) which was a real novelty--EDDIE CANTOR'S TIPS ON THE MARKET. It is a witty monologue and is composed almost entirely of excerpts from Eddie's best-selling book on the Crash -- CAUGHT SHORT! The flip side of this disc is a delightful comedy song, MY WIFE IS ON A DIET.

Although he appeared in numerous hit movies during the Thirties, Eddie Cantor made incredibly few recordings of the tunes from these flicks. The few that he did make are well accounted for in Mr. McAndrew's articles. Two Cantor recordings of this period that Mr. McAndrew overlooked were real Eddie Cantor gems. The first was on Perfect 12998--OVER SOMEBODY ELSE'S SHOULDER, a great little number on the style of the Cantor movie tunes. The flip side was a cute Cantor interpretation of THE MAN ON THE FLYING TRAPEZE. The second record was a one-sided cardboard disc on a Durium Deluxe label--the song was BALLY-HOO, a comedy number which was obviously recorded to help cheer the Depression-stricken country. I don't know if it did this, but it is certainly a great example of Eddie Cantor at his peak.

Two Cantor recordings during the Forties were omitted by Mr. McAndrew. The first is on Decca (23529) YOU KISSED ME ONCE/AROUND & AROUND & AROUND, Eddie does both these numbers with Nora Martin, a young girl whom Eddie had added to his radio cast. He seemed to be very fond of Nora -- he did a duet with her in the movie HOLLYWOOD CANTEEN. Another Cantor record was made at this time on Pan American, ONE-ZY, TWO-ZY (036).

The Cantor discography is in order until 1956 when the now semi-retired Cantor did a side for the American Heart Association. On this 45 R. P. M. record, "Banjo Eyes" sings a special version of Adler and Ross' HEART, Eddie's version begins, "You gotta help Heart..." Eddie's protegee, Eddie Fisher does the same tune on the flip side. This record was strictly a promotional copy, but today is a real collector's item. (Note: Don't try getting a copy through the American Heart Association. They won't give you one.)

Eddie may be heard on a few rather obscure LP's still in print today. For the benefit of any Cantor connoisseurs who are reading this I will list those that I know:

TWO CANTORS AT CARNEGIE HALL--TIKVA LP (T-52) (Cantor introduces Bela Herskovits. He also closes the concert with an amusing speech)

CLUB DURANT--DECCA LP (DL 9049) (Eddie clowns with Jimmy Durante, apparently on a radio show.)

GREAT MOMENTS IN SHOW BUSINESS--EPIC LP (FLM 13105) (Eddie sings LITTLE CURLY HAIR IN A HIGH CHAIR, a ballad from his 1940 flick, FORTY LITTLE MOTHERS)

It is almost certain that time and research will turn up more forgotten records of the great Eddie Cantor. I would appreciate hearing from any Cantor collectors or fans if they know of other Cantor recordings or if they just want to talk about Eddie's career--on stage, screen, radio, television, records or as an author.

JERRY JOHNSON ORCH, BUNNY BERIGAN

Info. from researcher, Ken Crawford, Pittsburg, Penna.

Regarding letter from Ken Ohst in RR #85, I have always thought the trumpet on Jerry Johnson's Vi 24719 - "Missouri Misery", to be Bunny Berigan, although it couldn't be classified as one of Bunny's better solos, being a little sloppy. The other 2 titles from the date appeared on Vi 24710 - "I'm in love"/"Two Cigarettes in the Dark". There are no solos on either side. The vocalist on these 2 sides is Dick Robertson. Don't know the vocalist on "Missouri Misery".

Speaking of Berigan, I have just run across a copy of "Honeysuckle Rose" by Mildred Bailey" on Decca 18108, which is an unknown alternate take, from the common take "A". The master number is in the runoff grooves as usual but there is no take number marked. This is the red label issue. Does anyone have the red label issue with the common take "A" on it, or do all of the red label issues contain the alternate take (probably "B"?)

CLEO GIBSON - 11th Hour Research

from Bill Lambdin, Parma, Ohio

I've heard a number of collectors speculate over the identity of the one Okeh released under the name "Cleo Gibson". For some reason they believe this name is a pseudonym masking the identity of a more famous singer. Ma Rainey is most offered as the real voice behind the cloak, Cleo Gibson. (also Bessie Smith is in contention - ed.)

These two sides, NOTHING BUT BLUES and I'VE GOT FORD MOVEMENTS IN MY HIPS, were recorded in Atlanta, March 14, 1929, using Henry Mason (tp), J. Neal Montgomery and a banjoist as accompaniment. "Gibson" is listed as composer on the labels of both sides. Montgomery also recorded with his orchestra two titles the same day with adjacent master numbers.

I stopped in to see J. Neal Montgomery the other day to see if there was anything behind all this speculation. He was ill and having a great deal of difficulty getting about and finding it difficult to talk. Under the circumstances I limited my questions, I would have liked to have spent some time talking about Atlanta musicians back in the 1920's as I think this is an area deserving of further research. Unfortunately this wasn't the time to do so.

"I never heard of her" was Montgomery's answer to who was Cleo Gibson. He remembered very well making those sides in a studio on Whitehall Street, but the name, Cleo Gibson, just didn't register. He was full of enthusiasm for Henry Mason and even though he labelled him a wanderer (as so many musicians were) he spoke very highly of Mason's ability. Evidently, Mason only spent a few months with Montgomery.

I brought up various other singers, Lillian Glinn, Sloppy Henry, Robert Hicks, and others who recorded in Atlanta. Montgomery had never heard of any of them. He was well familiar with Ma Rainey but was quite positive that he never recorded with her. He just didn't seem interested in blues singers. I sensed he put this sort of music in a different realm from what he did. He thought of his band as strictly a dance band, playing at dates all over that area. He said he was disappointed with the results of his own orchestra recording.

Thus the quest to find the real Cleo Gibson was no success. Montgomery did mention another collector (he couldn't remember the name) who was up from Macon to see him, and perhaps this man has much more to say than I do. But since Montgomery couldn't remember either Cleo Gibson or who the female was he recorded with, I can only conclude, at the present time, that Cleo Gibson is Cleo Gibson. 9

Ed: Victoria Spivey, upon listening to the Cleo Gibson sides, believes the voice to be that of BESSIE SMITH. The Cleo Gibson that she knew was a "light weight" and not the heavy weight on the above sides. In the last two decades various publications including Orin Blackstone's mags have done "the early hour" research on the mysterious Cleo Gibson.

DOLLY CONNOLLY (re: RR84)

Information from Mike Prosnak, New York

Here are a few items about Dolly Connolly which may be of interest to you.

- She was in the Greenwich Folies of 1919 and sang "By the Campfire".
- There is a picture of Dolly Connolly, alone, which takes up approximately 1/4 of the page, in the National Vaudeville Artist book of 1924.
- Dolly Connolly & Percy Wenrich 1928 - one reel. This was taken from a book titled "U. S. Copyright Office catalogue of copyright entries - Motion Pictures 1912-1939, Ref. 792.9U West 53rd St. Library, Manhattan.

The entry is also listed under the name of Percy Wenrich, but the film still has Dolly's name first.

JUNIE COBB (see RR 75, 84)

More from researcher, Claus-Uwe Durr of Hamburg, Germany.

Please allow me a few remarks on Mr. J. C. Hillman's letter printed in RR 84 under the heading "More research on Junie Cobb".

Already Mr. Hillman's points 1 and 2 show that his his views are highly personal. I cannot understand how anyone could confuse Dodds' clarinet with anyone else's.

Re 3: - It seems to be improbable that L. Austin should not play in her own band! Her playing is of course not so heavy as she has the support of a banjo, and a very good one! The cornet on the Galion Stomp session is definitely Ladnier, on the Hattie McDaniels titles it is Shoffner, as I already tried to show in my Bob Shoffner disco published in RR 64. - It is Ladnier's shouting style we hear in Chicago Mess Around and In the Alley Blues, whereas Shoffner's singing tone is to be heard on the McDaniels sides.

Re 4: - The cnt. might as well be Armstrong; the reeds don't show anything particular. Mr. Hillman's "not unlike Cobb" is too vague. A modest "unknown" is better than any wild speculations!!

Re 5: - I too have a private note that the alto might be Cobb, I own Paramount 12345 (Bartlette). It seems to be the same alto as on Blythe's Pump Tillie, the same band but no banjo audible.

Re 6: - I admit that there is a certain resemblance in tone and phrasing between the two clarinets, but it is not definite enough, whereas in the Windy Rhythm Kings Cobb is readily audible.

Re 7: - I've never heard Para 12248 (Julia Davis). But if it is the same clarinet as on the Ford & Ford titles, then it is DODDS! It is very sad to notice that Mr. Hillman cannot distinguish Dodds from Cobb.

Re 8: - No further comments beyond what I said in my Cobb disco. I do not agree with Storyville 5.

Re 9-12: - No further comments, as these points either contain pure speculations or Mr. Hillman repeats what I've already written.

Finally, one would wish for better founded arguments on the field of discography.

PS What we need is a description of an artist's style which has to be as comprehensive as possible and should be founded on all of the known examples of his playing. Then this description should be enlarged by quoting the particularly characteristic recordings which show this his personal style. This is a method which has already been successfully tried, namely in Walter C Allen's and Brian Rust's great King Oliver monography. - In a very amateurish way I have tried it myself in my Shoffner and Cobb Discographies published in RR. - This description of an artist's style is the only way to avoid wild speculations.

(Ed. note: Now, Messrs. Hillman and Durr puleeze read the next letter (certainly a message from Garcia) from Wayne Jones who informs you of the whereabouts



